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THE SCOTCH SERIES

*Together with a Showing of
Initials, Ornaments and
Selected Decorative
Material*



MERGENTHALER LINOTYPE
COMPANY

Brooklyn, New York

1922

Copy 2

SPECIFICATIONS: Decoration, Free Ornament, Wood Base, X-1489; Unmounted, X-1490. Headband, consists of four units, Wood Base, X-1491; Unmounted, X-1492, with enclosing rule cast from 2 Point Matrix Slide No. 403

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SOME CHARACTERISTICS OF THE TYPE FACE KNOWN AS SCOTCH



AMONG the plain modern faces of type, Scotch stands in a class by itself. Its excellently proportioned letters and harmonious color make for easy reading, and, as these have been attained without recourse to exaggerations of any kind, the Scotch face still maintains its high position among types after about a century of uninterrupted popularity. Only a type designed and cut on basically sound principles could achieve this record.

Scotch capitals are full and sturdy, with the lower case in harmony. The firm, incisive downstrokes, beautifully turned serifs and general crispness are all definite features that make themselves felt but do not obtrude.

There seems to be some divergence of opinion regarding the exact origin of this face. In the De Vinne Press book of type faces we find that "Scotch Roman, as it is now called, was a contribution to novelty made for and first used by the Ballantyne Printing House of Edinburgh, in the first decade of the Nineteenth Century. Its most striking peculiarity to the inexperienced is the greater breadth and openness of the letters without appearance of undue obesity. It has no eccentricity save the almost unnoticeable flat top to the lower case 't'."

Another authority, Edmund G. Gress, Editor, *The American Printer*, traces the Scotch face back to 1796, “when Mrs. Henry Caslon brought out a modernized Caslon Old Style to satisfy the demand for modern faces that had been created by the Bodoni types from Italy.”

Whether or not one sees in the Scotch face an attempt to modernize Caslon Old Style, it is quite certain that the face was being advertised a hundred years ago by type-founders in Scotland as Modern Roman. Visual evidence would seem to indicate that it grew out of an attempt to modify the straight serifs of the Bodoni face, for in the period of transition there is a marked similarity between the two. Since the introduction of Modern Roman into America, when it became known as Scotch face, it has undergone but few changes. As cut for Linotype Typography, the traditional letter forms remain intact.



THE SCOTCH SERIES

6 Point — 2 Point Leaded

LINOTYPE TYPOGRAPHY MAKES ONE SOUND SYSTEM OF THE much confused accumulation of material that confronts the printer. It eliminates unsparingly all that is incongruous and wrong, but without limiting full variety and latitude of choice by narrow canons of cold art. It simplifies the practice of ambitious composition, and as an actual part and result of that simplification, gives the Linotype user the material for composition of a richness attainable heretofore only by inordinately costly and laborious handwork. It gives the master printer an equipment competent to fulfill all that he can design, meeting every demand that can be made on type. Linotype Typography furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an actual part and result of that simplification, gives the Linotype user the material for EQUIPMENT COMPETENT TO FULFILL ALL THAT HE CAN DESIGN, MEETING

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10 Point — 2 Point Leaded

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12 Point — 2 Point Leaded

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8 Point — 2 Point Leaded

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11 Point — 2 Point Leaded

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14 Point — 2 Point Leaded

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LINOTYPE TYPOGRAPHY makes one sound system of the much confused accumulation of material

THE SCOTCH SERIES

18 Point Roman — 2 Point Leaded

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18 Point Italic — 2 Point Leaded

LINOTYPE TYPOGRAPHY MAKES ONE SOUND system of the much confused accumulation of material that confronts the printer. It eliminates all that is incongruous and wrong, but without limiting full variety and latitude of choice by narrow

24 Point — 2 Point Leaded

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30 Point — 2 Point Leaded

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THE *Initial, Ornament and Border Electrotypes* shown on this and the following page are exclusive designs, specially created for the Mergenthaler Linotype Company for use with the Scotch Series and other Modern Faces whose weight of color and other general characteristics are similar. The point sizes given are approximate.



132 Point Initial—A to Z: One Color, Metal Base, X-1382; Wood Base, X-1383; Unmounted, X-1384
Second Color, Metal Base, X-1385; Wood Base, X-1386; Unmounted, X-1387

Rules and Borders for Use with the Scotch Face

STANDARD RULE BORDERS

Appropriate with Scotch Face

	2 Point Matrix Slide No. 401
	2 Point Matrix Slide No. 403
	2 Point Matrix Slide No. 405
	4 Point Matrix Slide No. 503
	6 Point Matrix Slide No. 508
	6 Point Matrix Slide No. 516
	8 Point Matrix Slide No. 736
	12 Point Matrix Slide No. 538

SIMPLE DECORATIVE BORDERS

Appropriate with Scotch Face

	3 Point Matrix Slide No. 1681
	4 Point Matrix Slide No. 1403
	4 Point Matrix Slide No. 1708
	5 Point Matrix Slide No. 258
	6 Point Matrix Slide No. 256
	8 Point Matrix Slide No. 1371
	10 Point Matrix Slide No. 1654
	12 Point Matrix Slide No. 1678

	5½ Point Matrix Slide No. 1509
	6 Point Matrix Slide No. 1517
	6 Point Matrix Slide No. 1520
	6 Point Matrix Slide No. 1616
	12 Point Matrix Slide No. 1518
	12 Point Border Matrices No. 1064
	12 Point Border Matrices No. 1060¼
	12 Point Border Matrices No. 1060½

	12 Point Border Matrices No. 1060d
	12 Point Border Matrices No. 1060e
	12 Point Border Matrices No. 1060f
	12 Point Border Matrices No. 1060g
	12 Point Border Matrices No. 1060h
	12 Point Border Matrices No. 1060i
	12 Point Border Matrices No. 1060j
	12 Point Matrix Slide No. 1490

SCOTCH BORDERS

For use with Scotch and other Modern Faces

THE *Complete Alphabet of Initials* is obtainable in either of the sizes shown on this and the preceding page, and special sizes of the Initials, Ornaments or Border can be furnished when they are specially ordered. For both the 132 Point and 72 Point Initials a second-color electro is available.



72 Point Initial—A to Z: One Color, Metal Base, X-1388; Unmounted, X-1389. Second Color, Metal Base, X-1390; Unmounted, X-1391



Ornament, $7\frac{1}{2} \times 5\frac{1}{2}$ picas
Metal Base, Mortised, X-1396
Unmounted, Unmortised,
X-1397



Headband, 18×6 picas: Wood Base, X-1392; Unmounted, X-1393.
Also made larger size, 21×7 picas: Wood Base, X-1394;
Unmounted, X-1395



Ornament, 11×5 picas
Wood Base, X-1398
Unmounted, X-1399

AGENCIES

And the Territory Covered by Each

CUSTOMERS located in the territory covered by the New York Agency should send their orders direct to the Service Department, Mergenthaler Linotype Company, corner Park Avenue and Ryerson Street, Brooklyn, N. Y. A complete stock of matrices is carried at each of our Agencies. Customers in States outside of New York Agency territory should send their orders direct to the Agency in whose territory they are located.

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British Columbia is covered by Canadian Linotype Limited, 646 Sacramento Street, San Francisco, Cal.

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Linotype and Machinery, Limited, London, England

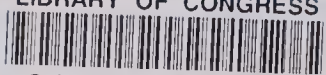
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174.

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Agencies are also maintained in the principal cities of the entire world



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